

No. 13.

Allegro moderato.
TRISTAN.

Der Krie - ges - lust er - ge - ben, zog

ich mit wüs - tern Sinn, durch's wild-be-

weg..... to Le - ben, ein.....

A - ben - teu - rer hin, &c.

A full cadence in D minor follows two bars later, and is succeeded by a charming phrase in B flat to the words

"Sieh, da sank wie Mondesstrahlen
sanft in meine Brust ihr Blick,"

which I reluctantly refrain from quoting. The alternations of feeling—the fiery impulses of the warlike youth, and the peace that spreads over his soul at the sight of the beloved—are admirably depicted in this beautiful song, which some of our young baritones would find it worth their while to revive.

A troop of women is seen approaching; Tristan explains to Lopes that he has received a message from the Brahmins asking permission for some Indian women to visit a sacred fountain near the camp to perform some religious rite; he has consented, and promised that they shall return in

safety. The two warriors withdraw; and Jessonda, Amazili and the Bayaderes enter, with the following graceful theme:—

No. 14.

Andante.

Clar.

Der Krie - ges - lust er - ge - ben, zog

ich mit wüs - tern Sinn, durch's wild-be-

weg..... to Le - ben, ein.....

A - ben - teu - rer hin, &c.

Jessonda asks the Bayaderes to leave her alone with her sister; they retire, and a very melodious duet follows, while the pair twine a garland of flowers as a farewell to Jessonda's lost lover. The music in this part of the second act is open to a certain charge of monotony of rhythm. Not counting the recitatives, there are here five consecutive numbers, beginning with Tristan's air, which are either entirely, or as regards their first movements, in triple time. Probably in a performance of the opera the intervening recitatives, which are in common time, would serve as a relief; but I cannot help feeling the great preponderance of $\frac{3}{4}$ and $\frac{3}{8}$ time to be a blemish. At the close of the duet of which I am now speaking the procession of women wends its way to the fountain, and the stage is left empty.

Nadori now enters, wrapped in deep thought; his musings give opportunity for a very fine and dramatic recitative. He sees with horror how the Brahmins scoff at the voice of humanity:

"Nicht in den Flammen soll die Unschuld sterben!
Ich will sie retten! Ich!"

he exclaims. Then, as he thinks how Jessonda's sister will reward him with a soft look, her entreating theme (see No. 11.) is heard with admirable effect on the oboe. But how to save Jessonda? A sudden inspiration comes to him. "All praise the nobility of the Portuguese leader: to him I will turn!" These words lead at once to the brilliant air of which I give the opening subject:—

No. 15. *Allegretto.*
NADORI.

Dass mich Glück mit Ro - sen

Dass mich Glück mit Ro - sen

krö - ne, neige sanft, O Frauen -

schö - ne, nei - ge lä - cheind dich zu mir!

The joyous character of the music is maintained throughout this number, at the end of which Nadori is hastening away when Amazili enters. He at once accosts her; the duet which follows is one of the best, and was formerly one of the most popular, numbers of the opera. After two bars of prelude, it commences thus:—

No. 16. *Andantino*. NADORI.

Schö - nes Mäd - chen, wirst mich

has - sen, ich be - rei - te - te dir Schmerz,

The whole *andante*, forty-two bars in length, is in a suave and flowing style, Spohr's favourite diminished sevenths being at times much in evidence. The succeeding *allegro* is more vigorous; it is introduced by a bold passage for the orchestra, which recurs several times in the course of the movement:—

No. 17. *Allegro* Wind.

p *tr* *cresc. tr*

tr *fp*

The ensemble at the words

“Nach des Unglücks trüben Tagen
lass uns dahin, dahin flieh’n,”

is very beautiful and effective, and excellently written for the voices. At the end of the duet Nadori departs; the following number is a recitative and air for Amazili; the latter is apparently only introduced to give that young lady a chance for a solo—her only one in the opera. It is not very striking, and is evidently a sort of *hors d'œuvre*, because the score contains an alternative version of the preceding recitative, which leads, if the air is omitted, at once into the following *finale*.

This *finale* is not only one of the most extended numbers of the opera, but one of the strongest both dramatically and musically. Jessonda and the Bayaderes return from the sacred fountain, the latter singing how the young widow has left all her hope and happiness in the stream. There is a quiet melancholy about the music, a considerable part of which is over a pedal bass; it begins thus:—

No. 18. *Andante*.

pp &c

This movement is of no great length; it is interrupted by the hasty entrance of Tristan and Nadori in earnest conversation. “Who is to suffer that death?” asks Tristan. “She yonder!” replies Nadori, as he points to Jessonda, who, recognizing her lost lover, falls with a cry fainting into the arms of the Bayaderes. As she is veiled, Tristan knows not yet who she is. “What is her name?” he enquires. “Jessonda,” is the answer. The Bayaderes are carrying her away; but Tristan pushes them aside and tears off Jessonda’s veil. The latter comes to herself, and a short *duettino* for the lovers follows, which is interrupted by the entrance of Dandau and the Brahmins. Dandau orders Jessonda away, but Tristan draws his sword and threatens death to anyone that approaches. Indian and Portuguese soldiers, the latter headed by Lopes, enter; a general fight seems imminent, when Dandau interposing reminds them of the armistice; then, turning to Tristan, he says “Man, thou gavest thy word of honour that the women should go in peace to the sacred fountain; if thou

breakest thy oath, the gods will avenge it!" Tristan is helpless; Jessonda is led off by Dandau and the Bayaderes, and the conflicting emotions of the various characters are portrayed in a vigorous and powerful *ensemble*, which brings down the curtain. The music of this *finale* is not of a kind which admits of short extracts; to form an adequate idea of it, it must be studied in its entirety.

The first scene of the third and last act shows the interior of Tristan's tent by night. The warrior is in despair; he longs to fly to the rescue of Jessonda, but the bonds of honour restrain him; the armistice does not expire till the next evening, and in the coming morning his love perishes in the flames. A long recitative—obviously the only appropriate musical form here—portrays his feelings. Nadori enters with the news that Dandau himself has broken the armistice, and has sent two men to burn the Portuguese ships. Tristan is now free to act; but he still fears that he will be too late to save Jessonda, who will die in the flames before they have stormed the town. Nadori tells him not be alarmed; according to ancient custom, the sacrifice only begins in the morning, and meanwhile he will lead Tristan and his troops into the town by a subterranean passage. Tristan summons his men, who assemble outside the tent; after a short and vigorous, but not otherwise remarkable trio (Nadori, Lopes, and Tristan,) they depart.

The scene changes to an open place inside the town. In the middle of the stage is an enormous altar built of black stone, with a gigantic statue of Brahma close to it. On an elevation in the background is seen the temple of Brahma. It is a stormy night, with lightning and thunder. After a somewhat long orchestral prelude, a chorus of Brahmins and Bayaderes, deprecating the wrath of their gods, is heard from the interior of the temple. A procession of Bayaderes and Brahmins comes from it, the former bearing, some of them torches, others tambourines in their hands. They sing a short chorus, characteristically accompanied by the percussion instruments, which commences—

No. 19.

Allegretto.

Auf - gewacht! Auf - gewacht! Schlä - fer des
Tha - les! In der Ge - wit - ter

nacht, huld' get der Göt - ter Macht, &c.

It is worthy of notice that Spohr has, no doubt intentionally, written all the choruses of Bayaderes throughout the opera in $\frac{3}{4}$ time. As these are all danced, it is possible that the composer had in his mind some particular step which the music was to accompany. This little chorus is followed by a chorus of Brahmins; the tenors begin by invoking the god Ixora, in a kind of chant, accompanied only by brass instruments:—

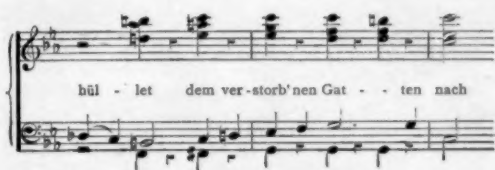
No. 20. Andante.

Gott I - xo - ra! Gott I - xo - ra! Lass dem
Auge, das im Son - nen - feuer flammt, &c.

The basses continue, with an address to Vishnu. The stage fills with Indians, who have assembled for the coming ceremony; the storm rages with unabated violence, when a thunderbolt strikes the statue of Brahma and overturns it. Dandau declares that the gods are angry at Jessonda's faithlessness to her oath, and promises that their wishes shall be fulfilled. He addresses them in the following vigorous manner:—

No. 21. Vivace.

Hat es euch mit Grimmer - ful - let dass den
DANDAU: Schwur die Wittwe brach, send' ich sie von Gluth um



This bold subject is taken up by the full chorus; the conclusion, with the words "soll sogleich Jessonda sterben" is accompanied by the entire orchestra, and is especially forcible. All rush away in tumult, and Jessonda, splendidly attired, enters accompanied by two Bayaderes, whose duty it is to decorate her as the "bride of fire." She sings a long recitative and air,—an appeal to the gods for succour,—on which I must not dwell; at its close Amazili enters hastily with the news that deliverance is approaching, and that the town has been stormed by the Portuguese. The day is dawning; Dandau, with the Brahmins and Bayaderes enter, and the priest orders Jessonda to prepare for death. The sound of distant trumpets is heard, and an Indian officer rushes in crying "Treachery! the enemy is at our back!" The sounds of battle become more and more audible; the sky is lit up with the reflection of a conflagration, and flying Indian troops rush across the stage. Dandau says to Jessonda, "Defeated! thou shalt not see our fall!" and is about to stab her, when Tristan, who enters at that moment with Nadori, Lopes and the Portuguese soldiers, interposes. Dandau and the Brahmins flee in confusion; Jessonda is saved, and Tristan invites Nadori and Amazili to accompany him to his fatherland. A short and unimportant chorus concludes the opera.

In one of Schumann's admirable critiques, (*Gesammelte Schriften*, I. 64), he says of Spohr,

"If any composer ever differed from another, if ever anyone remained true to himself from the first note, it is Spohr, with his beautiful eternal lamentation. But as he looks at everything as if through tears, his figures run into one another in formless ethereal shapes for which there is hardly a name; it is a continual series of sounds, certainly, put and held together by the hand and soul of an artist—that we all know. Later he throws his whole strength into opera. And since for a pre-eminently lyrical poet, nothing better can be recommended to raise him to greater constructive power than to study dramatic masters and to make attempts for himself, it was to be conjectured that the opera, in which he had to follow the events, to develop the action and characters, would tear him away from his visionary monotony. *Jessonda* has grown out of his heart."

This criticism is both just and acute. Though, as said at the beginning of this article, the chromatic style is inseparable from Spohr's nature, it is less unduly prominent in *Jessonda* than in some other of the composer's works, and the music is mostly so beautiful that it seems a cause for regret that the work is now never to be heard. As my readers will have discovered, the plot is admirable, and opportunities for a good *mise-en-scène* abound; whether a revival of the work would attract the public is a question on which I do not feel qualified to offer any opinion.

BACH IN THE CHURCH OF ROME.

DR. SAINT-SAËNS's recent pronouncement in the *Figaro* anent music in the Catholic Church of Rome can by no means be likened to the throwing of oil on troubled waters. Indeed, the concluding assertion in his article, that Sebastian Bach's music should practically be banned by the Holy See, is calculated to stir up new elements of heated controversy. One cannot help feeling that the eminent Frenchman, in saving up this astonishing *dictum* for the conclusion of his vivacious yet scholarly dissertation, felt all the while a sort of anticipatory delight in the little bomb he was holding in reserve for his unsuspecting readers. While all his comments on the meditated reforms of Pius X., on the so-called Gregorian chant, on the polyphonic music of the sixteenth century, and on the existing state of things, are full of interest and acumen, we need not be astonished if the attention of Englishmen, at any rate, is concentrated chiefly on his sweeping condemnation of Bach's association with the Roman Church. Nor is it likely that Anglican circles alone will feel surprise at this condemnation. Many devout Catholics there must be who hitherto have frequently heard, during the hours of worship, the noble strains of the great Cantor, and yet have never felt a pricking of conscience on that head, nor suspected they were conniving at anything which savoured either of the unorthodox or the secular as the French composer would have them believe. Often, no doubt, they supposed themselves assisting at a performance edifying and praiseworthy in every way.

It is to be regretted if Dr. Saint-Saëns, merely for the sake of saying something striking, has been at pains to disturb further the consciences of such Catholics as are already sufficiently ill at ease, thanks to the present Pope, for the musical shortcomings of their Church. That he has been actuated by no more serious motive does not seem impossible, when one deliberately examines his *dicta*. These he puts before his readers with scarcely any argumentative support and in a few brief words, to the following effect:

"I shall astonish many people when I tell them that I would exile from the Catholic Church almost all the works of Sebastian Bach. His marvellous 'Chorale-Preludes' are essentially Protestant, and, with few exceptions, his preludes and fugues, fantasias, toccatas, are compositions in which virtuosity has an important share. They are for concert, not for church use."

Such is Dr. Saint-Saëns's laconic dismissal of the mighty Bach. Here is apparently no question of the German composer's choral works. No special reference is made to them, and doubtless it is taken for granted that even the minor and other Masses cannot be admitted within the Papal See. The organ works of Bach are clearly uppermost in the writer's mind, and the startling point he raises is that this music, which to all intents and purposes is of an abstract nature, and, indeed, the crowning glory of the instrument, must be summarily rejected. The statement, coming as it does after an ingenious defence—in opposition to the Pope's views—of the use in worship of strings, brass, and other members of the orchestral family, would almost be laughable in its capricious inconsequence, were not a very serious issue involved. For it is certain that the principle which excludes Bach's music must necessarily also shut out all which is based on that type, and as this music undoubtedly comprises the best written since his day, it can be seen what a fearful predicament Dr. Saint-Saëns has conjured up for the Catholic Church. His own fine preludes and fugues for the organ are palpably influenced by Bach, and cannot be played without a considerable degree of virtuosity. He, of course, will exclude these and all else of a similar character. It is all very well for the distinguished Frenchman to tell us after this that he would allow complete liberty to all "to sing the praises of God in their own fashion." This is small comfort to the poor organist who would offer in the service of his church the best treasures that he has. What treasures has he comparable to those received from Bach and his legitimate

successors? This question of the organist's art in the Catholic Church is a very different one from that of choral music, with which Pius X. is contending. In the latter form the Holy See has a great and rich inheritance supplied by its own faithful subjects, and entirely free from all heretical taint or associations. If all Bach's and other works by Protestants in this form are left severely alone, Rome can still make shift without them. But as regards organ music, take that of the Bach type away, and what is left which can with the least show of plausibility take its place?

We do not gather from the Pope's Rescript and other utterances that he proposes to dispense with the organ. Indeed, in view of the fact that His Holiness severely censures the use of profane instruments in the sacred edifice, it appears likely that the organ will be more in requisition than ever; and it is scarcely possible that its use can be confined merely to the provision of accompaniments to the voices. As long as the instrument stands in the sacred building, almost inevitably it will be heard independently from time to time, whether before or after, or during the Holy Office. Thus it is fairly certain that some sort of solo music will have to be provided for it. How is this to be done? Does there exist a particular variety of original organ music which may be described as of a noble and Catholic character? True, if we turn to France, Belgium, or Italy, we find a quantity of music which may be associated with Rome in so far as it has been composed by the Pope's spiritual subjects. It would be odd, however, if this circumstance alone guaranteed the suitability of these works for the Church, and, in fact, they are theatrical and lacking in nobility. There are, of course, exceptions. M. Widor is one, but his music is really secular in spirit and very exacting in the matter of virtuosity. A few exceptions, however, do not materially modify the prevalent note. When Dr. Saint-Saëns describes Bach's preludes and fugues as being essentially of the concert-room he should in justice have pointed out the analogous defects in Catholic organ-music. His forgetfulness is a little odd, for these defects are perhaps more reprehensible in divine worship than any other. The theatricality of character, which is in no small measure to be traced to the operatic training and practice of most Latin composers, finds no place in the organ-music of Bach and his legitimate followers. For this reason alone the Pope cannot easily dispense with the Bach school. Otherwise His Holiness will almost be without instrumental music of a sufficiently worthy character; and, as a set-off to the primitive purity of the Plainsong which he is inaugurating, and to Palestrinian Masses, he may be driven to mere duplications on the organ, with perhaps, at the most, such relief as Frescobaldi's or Eberlin's toccatas and fugues afford.

What is this Protestantism which is so objectionable in Bach's "Chorale-Preludes"? It is true they were written around various German chorale tunes, but these are separated from their verbal text, and used as abstractions. If, however, the associations of their origin are objected, it may be pointed out that these, looked at from a broadly Christian point of view, are unexceptionable. They are very different from those of such profane *chansons* as "L'Homme armé," or "Des rouges nez," with which the Council of Trent dealt so rigorously about the very time these chorales were gathering force in Germany. While the *chansons* arose out of the levity of man's nature, the chorales sprang from his pious aspirations. To say that for this, and for events which happened some four hundred years ago, the chorale tunes must not be touched in any shape or form is to retain still the bigotry of the Middle Ages, and to refuse to recognize the march of time. If this latter feat is to be attempted, then the traditional Plain-chant itself should be thrown overboard. Consistency demands it. Plainsong is undoubtedly to be traced to Pagan sources, and was probably connected with heathen rites. Here, however, the hand of time has been permitted to produce its natural effect. Not the nicest stickler for purity of worship, I presume, among the Pope's spiritual subjects venerates Plain-chant any the less because of its origin. It is strange if, in the

case of Bach's "Chorale-Preludes," the malodour of heterodoxy still clings about them. It would appear that we are still a long way from that religious millennium when there will be but one fold and one Shepherd.

With regard to the charge of secularity which Dr. Saint-Saëns makes against the master's preludes, fugues, etc., his remarks are provokingly brief and unsatisfactory considering the importance of the point raised. The French composer might well have explained himself at length. Instead, the only reason he gives is that "virtuosity has an important share" in the works. This allegation cannot be denied. But if "virtuosity" alone is to be taken as a disqualification for their church use, then the organ might as well be locked up. Scarcely a composition is to be found of real artistic worth which does not involve more or less of this quality. To raise it, however, as a standard of judgment is to give it a primary value which it cannot really possess. Virtuosity has its value, and, indeed, an indispensable one, but only of a secondary nature. It is part of the vehicle conveying the matter which the composer wishes to put before his hearers. It is not the matter itself. This it is which has the primary value, which should be Dr. Saint-Saëns's touchstone before dismissing so peremptorily Bach's organ works. Using this criterion, it is difficult to see how he could reject them. Their seriousness of spirit, their intellectuality, their calm aloofness from any suspicion of mere emotionalism, renders them, one would think, peculiarly fitting for use amid sacred surroundings.

But there is one consideration I have not yet touched on which absolutely calls for the retention of these works—that is, if any degree of purity in the instrumental music of the Catholic Church is to be maintained. I refer to the false principles in the art of organ-playing which are gaining ground to-day. The interpreter is too bent on getting novel effects, infinite *nuances*, striking combinations of registers. The organist's art seems to have arrived at a precarious stage, and everything points to the secularization and vulgarization of the instrument.

Now Pope Pius X., with the aid of Bach, could do more than any one man to remedy this undesirable state of things, and stem the current of decadence in the organist's art, not only in the Catholic Church of Rome, but throughout Christendom. Bach's genius is the most powerfully antagonistic that can be found to all performances of the "box o' tricks" order. Let His Holiness, then, recommend—or rather enjoin—the constant use of the master's organ works in the churches of his spiritual subjects, the most numerous body of Christians in the world, and a distinct amelioration will commence to make itself universally felt in this important branch of instrumental art.

OLIVER IVE.

THE LOAN EXHIBITION AT FISHMONGERS' HALL.

On July 8th, 1604, a Charter of Incorporation was granted by James I. to the Society of Minstrels of London, and the Worshipful Company of Musicians resolved to celebrate the 300th anniversary of that event by holding an exhibition of musical instruments, manuscripts, books, portraits, etc. It was opened by the Prince of Wales on June 27th, but it was impossible to have the hall for more than three weeks; and this was a misfortune, for a very large number of treasures had been collected, and in a city like London it takes a certain time before the general public becomes aware even of the existence of such an event. Various exhibitions of the kind have been held at home and abroad, but seeing that by some we are accounted a non-musical nation, it may be well to refer to the fact that the idea of holding exhibitions of musical instruments originated in this country, the first being held at the South Kensington Museum in 1872.

With regard to the one under notice, all we can do is to refer briefly to some of the most notable objects exhibited.

The Flemish organ lent by Mr. William Howard Head, and the reproduction of the hydraulous or water organ from a pottery model of the instrument discovered at Carthage, naturally attracted special interest. Among the stringed instruments with a keyboard were the famous virginal, bearing the royal arms of Queen Elizabeth, and one said to have belonged to Nell Gwynne. Of violins, we must only name two—the English instrument said to have been presented by Queen Elizabeth to the Earl of Leicester, and the splendid "Romney" with rich carving, which the famous painter not only made for himself, but on which he could play. Of ancient instruments lent by the Rev. F. W. Galpin, Colonel Shaw-Hellier, Messrs. T. L. Southgate, T. W. Taphouse, and others, the collection was wonderful for its completeness and value.

Of printed books there was a fine display, illustrating the history of music printing, the earliest being J. Gerson's "Collectorium super Magnificat" printed at Esslingen in 1473. There were famous missals, psalters, old treatises, and fine old editions of works by British and foreign composers.

In the centre of the room in a glass case all by itself was placed the autograph score of Handel's "Messiah," lent by the King from the library of Buckingham Palace; other treasures from the same source were the William Forster and Benjamin Cosyn virginal music-books, and with these must be mentioned "My Lady Nevill's Book," lent by the Marquess of Abergavenny—three of the four most important collections of harpsichord music in existence. Among the autographs by British composers were to be found Henry Lawes's songs composed for "The Mask of Comus," which Milton wrote at the suggestion of the composer himself, and various autographs of Purcell. Modern composers were not neglected: there were autographs by Stainer, Sullivan; and of living, Sir F. Bridge, Dr. Cowen, Sirs E. Elgar, A. C. Mackenzie, Hubert Parry, and Charles V. Stanford; while of foreign composers, Bach, Handel (in addition to the "Messiah"), Haydn, Mozart, Beethoven, and Mendelssohn were richly represented. There was a particularly large collection of letters, many of them highly characteristic (by Beethoven, Wagner, and Dvorák). Of documents we may name Handel's Will, and the complete poem of "Tristan und Isolde" in Wagner's own handwriting. Among many notable portraits were: Handel, painted by Hudson, lent by Earl Howe, G.C.V.O.; Purcell, attributed to Kueller; Haydn, painted by Thomas Hardy; Jenny Lind in the character of "Norma," by the Count d'Orsay; also a host of fine engravings.

A feature of special interest in connection with the exhibition were the highly interesting and instructive lectures with musical illustrations given every afternoon by specialists (Sirs Frederick Bridge and Ernest Clarke, Drs. W. H. Cummings, G. F. Huntley, and F. J. Sawyer, the Rev. F. W. Galpin, and Messrs. D. J. Blaikley, J. E. Borland, W. W. Cobbett, A. Littleton, A. H. D. Prendergast, and Algernon Rose), the object of the lectures being to explain the nature and powers of the various families of old instruments exhibited, while performances given on them by able artists again proved the truth of the old adage that example is better than precept.

Sir Homewood Crawford was chairman of the exhibition committee, and the honorary secretaries were Messrs. A. F. Hall and J. F. R. Stainer. With this exceedingly brief résumé we take leave of a remarkable exhibition, and one of which there will be a permanent record in the form of an illustrated catalogue.

FRENCH MUSICAL EVENTS.

THE REVIVAL OF THE OPERETTA.

FRANCE can be proud of her new artistic triumph: the Sonzogno prize of 50,000 lire for the best opera has been won by Gabriel Dupont. Among some 150 scores, "La Cabrera" was unanimously proclaimed by the international jury to be the best work. The young French composer, a native of Bretagne, is very ill with consumption, and was unable to be present at the *première* of his crowned opera in Milan. He is staying at Hyères at present, but it is feared that he will never recover.

The text of the prize opera is by E. Cain, the French painter and poet, author of many libretti, and he deals with a simple, unhappy village love affair in Northern Spain. At the production of "La Cabrera," on May 17th, the public and the press were unanimous in declaring that G. Dupont reveals himself as a really great operatic composer.

The purpose of this prize competition, to search out unknown worthy talents, has been satisfactorily attained by M. Sonzogno. In the absence of Massenet, who, being unwell, was prevented from going to Milan, the presidency of the jury was offered to Humperdinck, who first noticed the beauties of the Dupont score, and who called the attention of the other members of the jury to it.

The Paris season is drawing to an end. All the philharmonic societies closed in May, and the theatres one after the other are shutting their doors.

One of the last, but not the least interesting, great musical meetings of the season was the annual concert given by Madame Gabrielle Ferrari at the Salle Erard on June 9th. This lady, endowed with an eminent musical talent, is not only one of the best pianists of the day, but she may be called the very first among modern French female composers. Born in Italy, she studied the piano and composition with two celebrated theorists in Naples—Paolo Serrano and Giorgio Miceli. Once married and settled in Paris, she perfected herself on the piano under the great pianist Henry Ketten, whilst Gounod, taking great interest in her uncommon musical gifts, gave her, during many years, his precious advice on musical theory. A remarkable instrumental work of hers, a "Rapsodie Espagnole" for piano and orchestra, performed many times with unabated success at the Colonne concerts, first attracted the attention of the musical critics to the originality of Madame Ferrari's talent. Extremely popular are some of her charming songs: "Chanson d'Avril," "A une Fiancée," "Songe du poète," "Aubade," etc. Last year she produced a comic opera in one act at Vichy, entitled "Sous le masque," which was received with enthusiasm, and repeated for twenty-one nights. I hear that she is working at a *drame lyrique* in two acts, (text by Hélène Vacaresco and Arthur Bernède), which will probably be produced at the Opéra Comique. At her last concert many of her new vocal and instrumental compositions were warmly received, and, no doubt, this gifted lady, uniting Italian easy inspiration with French elegance and charm, will one day be acknowledged a distinguished female composer.

On June 21st a new and original meeting of the Sun Worshippers, in which music participated in brilliant manner, took place on the Eiffel Tower, to celebrate the summer solstice, which commenced at twenty-eight seconds past nine o'clock in the evening. At that moment the sun entered the Tropic of Cancer, the twilight intermingling with the dawn of the following day.

The boom of cannon, announcing the commencement of the solstice, gave the signal for the beginning of the *fête*. Over fifty scientists and artists were present. After the oratorical portion of the programme came music. M. Noté, of the Opéra, sang M. Alexandre Georges' "Hymne au Soleil" and Wagner's "Hymne à l'Etoile" (from "Tannhäuser"). Mlle. Mellot, of the Opéra Comique, sang M. Paget's "Les Etoiles," accompanied by the author. Mlle. Fláhaut, of the

Opéra, and Mdlle. Mellot executed Benjamin Godard's duet "L'Œuvre." M. Planel rendered "Clair de Lune" (his own composition), and Massenet's "Spes abjecta futuri." M. Mounet-Sully recited Victor Hugo's "A la fenêtre pendant la nuit"; M. Bremond gave Leconte de Lisle's "Midi, Roi des Étés"; M. J. Rameau recited his "Prière au Soleil," and M. G. Amelin "La fête du Soleil."

A banquet was served after the concert, and later on observations of the firmament were carried on throughout the night. The "Sun Worshipers" remained on the Eiffel Tower until 4 a.m.

Owing to the extraordinary success of "Le Jongleur de Notre Dame," and of "Alceste," M. Carré postponed the closing of the Opéra Comique until Thursday, June 30th. We can truly say the time of Gluck's music is not over, because it sets time at defiance. At the first performance of "Alceste" at the Grand Opéra on April 23rd, 1776, Gluck was already over sixty, and his reputation immense. The new style of the genial composer, so different from the old school, as well as from the Italian music which dominated at that time, set some in raptures and exasperated the others. But, among all these quarrels, the success of "Alceste" grew every day. In fact, this admirable work was not immediately appreciated as it deserved; but Gluck on the first night received the greatest satisfaction and the best compensation—Mozart, then twenty years old, being present, and furious at the cold reception the public gave to "Alceste," threw with effusion his arms around Gluck's neck, and exclaimed: "Ah! these souls of brass, what will move them?" "Be quiet, my boy," answered the old master, "in thirty years they will do me justice!"

However, it did not take so long to proclaim "Alceste" a masterpiece, and its unabated great success commands yet the admiration of the civilized world!

The Grand Opéra remains open, as usual, during the summer, but the operas will be sung nearly all by *doublures*, the first singers taking their annual *congé*. As the end of his engagement approaches, M. Gailhard has announced the production of Wagner's "Tristan and Isolde" and Gluck's "Armide" for the next season. Perhaps we may spend some interesting evenings at the Grand Opéra next winter.

M. Ferdinand Samuel, the clever manager of the Variétés, after the profitable experience made with the "Chauve Souris" of Johann Strauss, has decided to cultivate exclusively the *opérette*. His company will be a first-rate one, and his *répertoire* is already settled as follows. Of the old celebrated *opérettes*, he will give "Barbe-Bleu," "La fille de Mme. Angot," "La Princesse de Trébizonde," "Le Grand Mogol," "La Boulangère des écus," "Le Petit Duc," "La Mascotte," "Jeanne, Jeannette et Jeanneton," "Cendrillonette," "Les Cloches de Corneville," "La Timbale d'Argent," and "La Princesse des Canaries." The new ones spoken of will be four—viz. "Monsieur de la Polipe," by M. Claude Terrasse, "Les Dragons de l'Impératrice," of M. André Messager; "Les Noces de Bengaline," by Robert Planquette; and three acts of Charles Lecocq, the title of which is yet unknown.

The reappearance of the *opérette* and the recrudescence of its production in Germany, Italy, France, and even in England during the last ten or twelve years, is undoubtedly a symptom worthy to be noticed by music historians. We see that many first-rate composers do not find it any longer a degradation to write an operetta, and whenever a good one is produced in Paris, Berlin, Vienna, Milan, Turin, St. Petersburg, Rome, etc., it is received with enthusiasm, having always a brilliant run, because the public goes to the theatre not to study modern elucubrations, but to enjoy a clear, melodic, and comprehensible music.

This phenomenon reminds me of what happened at the end of the sixteenth century. At that time music was in the hands of the contrapuntists, and musical art followed but one purpose, had but one simple aim—the elaboration of harmonic forms. The material and artificial laws of counterpoint were the beginning and end of musical art. Scholastic

composition was carried to the highest degree of perfection, and all the musician's talent was made to turn upon this narrow pivot. Of dramatic expression, or melodic forms, in the modern sense, there was no question whatever. The use of instruments was left to the minstrels. In fact, during all this long space of time, extending from 1350 to 1600, the works of professional musicians do not show one little melody for a single voice. In their hands music appears to have been a sort of occult art, the mysteries of which were transmitted to privileged adepts.

On the other hand, the people had their own national songs; only these instinctive manifestations of sentiment were as strange to professional musicians as the compositions of the latter were to the million. If the professors could feel nothing but contempt for the songs of the street, no doubt the public only listened to the works of Okeghem and Josquin with a sort of holy terror! In short, the two facts existed side by side without having the smallest point of contact.

At this important historical moment the foundation of the scientifico-musical meetings in the patrician house of Bardi, Count of Vernio, in 1580, in Florence began to change the situation. These men of science and art, pointing out the defects of the existing style of composition, perceived the possibility of directing musical art to a way more conformable to its legitimate object, in rendering it subservient to the impassioned emotions of the soul. From that moment the two antagonistic elements began gradually to combine. The exclusively scientific form, gradually disappeared, the tonality of the plain chant, which professors had been vainly attempting for two centuries to render acceptable, became definitively confined to the church, and it was replaced by the *major* and *minor* modes, already employed for a long time by the popular muse in whom were latent germs of all the future of musical art. From these facts proceeded the musical rules which have prevailed during more than two hundred years.

According to the present warm reception the operetta meets with everywhere, we may presume that this rising contest between the ultra-modern composers, who, like the professors of the sixteenth century, feel nothing but contempt for such works, and the public, who feel a holy terror for the confusion and the exaggeration of their so-called symbolic music, will result in a new combination of two opposite elements, and give birth to some new melodic, well-written, well-scored, and generally more comprehensible works.

On Monday, June 27th, a most interesting private *matinée* took place at the residence of the Princess Bibesco-Bassaraba de Brancovan, at which only the lady of the house and Georges Enesco contributed some classic high-class music. The Princess de Brancovan, who since many years has established her great reputation as the chief artiste-amateur of Paris, owing to some family circumstances, had not been heard for a long time. The programme was as short as it was artistic—the *G* major sonata for piano and violin by Mozart; the Prelude, the Loure and the Gavotte from the Suite in *B* major of Bach, for violin solo, and the 8th Sonata in *C* major, for piano and violin, of Beethoven.

The soft and expressive touch of Princess Brancovan, her brilliant technical execution and musically phrasing, reminded me, indeed, of the great time of Chopin, Liszt, Bülow, and Rubinstein, when the mechanical part of piano-playing was only used as a means to expression and not as the principal and absolute aim of the pianist, as is generally the case nowadays, and for this change the realistic tendency of modern musical taste is greatly responsible.

The performance of the sonata of Mozart, most poetically rendered by the Princess and M. Enesco, may be called a revelation, and elicited an outbreak of enthusiasm.

The Bach sonata, played without accompaniment by Georges Enesco, gave one more evidence of the unquestionable superiority of the young musician-poet over the too much praised Kubelik. The latter is undoubtedly a great violinist, but his superiority lies more in a technical than in an aesthetic

TWO PIECES

From the Syllabus of School Examinations,

Elementary Division, 1905.

CORNELIUS GURLITT.

IN THE HIGHLANDS.

No 5 of "Fliegende Blätter." Op. 112.

Moderato.

PIANO. *p grazioso*

cresc.

decresc.

p

1 2 4 5

1

a tempo

poco

rito - nu - to

p

2 3

2

3

4

1

p

2 1

3 4

4

3 1

cresc.

1 2

3 4

5 1

3 1

decresc.

2

1

1 2

1 2

GÉZA HORVÁTH.

Study in A. Op. 39, No. 2,
from

10 Studies, Op. 39.

(Augener's Edition No 8183, net 2/-)

Leggiero.

PIANO.

The musical score is written for piano and consists of five systems. The key signature is A major (two sharps) and the time signature is 2/4. The tempo is marked 'Leggiero.' and the dynamics range from piano (p) to mezzo-forte (mf) and forte (f). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system is marked 'p' and 'Leggiero.' The second system is also marked 'p'. The third system is marked 'mf'. The fourth system is marked 'dim.' and 'f'. The fifth system is marked 'p'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: Treble clef, key signature of two sharps. The first measure has a forte (*f*) dynamic. The melody is marked with fingerings: 5, 1, 2, 1, 3, 2, 3, 4, 5, 3. The bass line consists of single notes.

System 2: Treble clef, key signature of two sharps. The first measure has a piano (*p*) dynamic. The melody is marked with fingerings: 2, 3, 4, 5, 3, 1, 2, 1, 2, 1, 2, 1. The bass line consists of single notes.

System 3: Treble clef, key signature of two sharps. The first measure has a forte (*f*) dynamic. The second measure has a *rit.* (ritardando) marking. The third measure has an *a tempo* marking. The fourth measure has a piano (*p*) dynamic. The melody is marked with fingerings: 5, 4, 3, 2, 1, 2, 1, 3, 5. The bass line consists of single notes.

System 4: Treble clef, key signature of two sharps. The melody is marked with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of single notes.

System 5: Treble clef, key signature of two sharps. The melody is marked with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of single notes.

System 6: Treble clef, key signature of two sharps. The melody is marked with fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass line consists of single notes.

direction. Brilliancy of execution is the principal element of his success, and his preference for such compositions as the concertos of Mendelssohn and Paganini proves his own opinion of his powers. Enesco, on the contrary, although master of an impeccable technique, aspires principally to the æsthetic expression of classic music, like the great Joachim.

Beethoven's sonata, ending the *matinée*, was executed with such poetical charm and severe style by the Princess and Enesco, that we were all transported with delight.

And now that the *saison morte* has begun, I must say good-bye to the readers of the MONTHLY MUSICAL RECORD, and *au revoir* next autumn, if the *Parcæ*, and especially *Atropos*, will allow me to remain a little longer on this extravagant yet interesting Planet.

S. D. C. MARCHESI.

OUR MUSIC PAGES.

THE two pianoforte pieces selected for this month are taken from the Elementary Division* in the syllabus of School Examinations of the Associated Board of the Royal Academy and Royal College of Music for 1905, and it will therefore attract the attention of the many young folk who intend to enter their names for that examination. The first piece is No. 5 of the "Fliegende Blätter" of Cornelius Gurlitt, and it bears the pleasant superscription "In the Highlands." The opening section in the easy key of G major has a fresh, pastoral kind of theme, while the middle one offers contrast in the shape of broken chords, through which, however, runs a vein of melody. The second number is a study in A from Géza Horváth's "Ten Studies," Op. 39. The style of it shows that the composer had the training of young fingers in view, yet for all that the music is light and graceful.

Reviews of New Music and New Editions.

Morceaux de Salon, 6 Pièces caractéristiques pour piano, par STEPÁN ESİPOFF, Op. 26. London: Augener & Co.

If anyone were to trouble to look back thirty or forty years, and see what kind of drawing-room music was popular in those days, he would we think, be astonished at the change which has come over music of that kind, and a change decidedly for the better. We speak, of course, generally; it would be possible to name old pieces which are good and modern which are bad. Among recent composers, Stepán Esipoff has written much pianoforte music of light character, but of marked skill and refinement. We have before us six of his pieces. First a *Romance Passionné*, a title which well becomes the broad, impassioned melody in $\frac{3}{4}$ time. No. 2 is a *Valse-Sérénade*, a dainty composition in which an expressive melody is supported by light, piquant harmonies. No. 3, a *Scherzino* (à la Mazur), is equally attractive; but there is a greater display of individuality in the music; and it is a piece in which the wayward rhythm and quaintness of the melody point to Northern influence. No. 4 is a *Polkette Mignonne*, one of those little trifles light as air which seem as if they could be written with the greatest ease, yet if the workmanship be examined it will be seen that the composer must have given no little thought to it. No. 5, *Balancelle*, *Valsette Miniature*, is a very taking piece, while the last of the set, *Mélodie en si bémol*, has both charm and character.

* Augener's Edition No. 50876, net 1s.

Musical Landscapes. Ten Pieces for the Pianoforte, by JOHN FRANCIS BARNETT, in 2 books (Edition Nos. 8027A and 8027B; price, net, 2s. each). London: Augener & Co.

THERE is no more striking instance of the influence one man may exert over others than the almost general custom of modern composers to follow the example of Schumann in giving special titles to the separate numbers of cycles of short pieces. Schumann in a somewhat apologetic tone once declared that he wrote the music first, and then added the superscriptions. But even if that were the case, he took good care that the character of the music was more or less within keeping of the title. In the first of the books under notice we have *A Summer's Morn*, a cheerful piece, the middle section with its flickering harmonies contrasting well with the placid, pastoral opening. No. 2 is entitled *Wild Flowers*, the graceful music being written in *tempo di valce*. No. 3 is entitled *The Forge*, the left-hand chords no doubt standing for the strokes of the hammer, and the busy semiquavers in the other hand for the flying sparks; again, in the middle major section less massive strokes are suggested. These, and still other imitations, may suggest themselves to a fanciful mind; yet the music, quite apart from any realism, is of interest. No. 4, *The Fairy Glen*. The two *allegro moderato* sections of this graceful piece account for the title; the short *andante* passages perhaps represent some bold mortal who has wandered thither. No. 5, *The Cornfield*, is fresh and charming, and the composer, although it were scarcely possible to mistake his meaning, marks one phrase as typical of "the corn swayed by the wind." In Book 2 there are the remaining five numbers, from which we select "Village Mirth" and "By Twilight" as the most characteristic; anyhow, they are all attractive.

Cameos. Three Pieces for the Pianoforte, Op. 56, by COLERIDGE-TAYLOR. (Edition No. 6099; price, net, 2s.) London: Augener & Co.

IN these three numbers we at once recognise the composer of "Hiawatha's Wedding Feast." There is rhythmic life in the music, and vivid harmonic colouring; and there is also a welcome spontaneity. No. 1 in F major opens with a somewhat pleading phrase, but it is followed by one of bolder character. The theme of the middle section, though new, is evolved from previous material. Mr. Taylor's strong points generally make themselves felt in codas; the one here is very effective. No. 2, an *allegro moderato* in D minor, has good thematic material treated in a thoroughly romantic spirit. No. 3 is perhaps the one which at first makes the most direct appeal. There is a lightness and charm in the music which are welcome. The harmonies at times sound strange; if, however, any should sound wrong, the listener may feel sure that the interpreter is at fault, not the composer; a false accent or doubtful phrasing soon produces confusion.

Jean Avolio's Works: *La Coquette*, Valse for the Pianoforte; and *La Rampogna*, song. London: Augener & Co.

SOME music requires to be heard many times before one can venture to judge it; there may be some peculiarity of form or unusual harmonic progressions, the meaning and effect of which are not at first grasped. On the other hand, as in the *Valse* under notice, no thought is necessary. Charm of melody, refined harmony, and grateful writing for the fingers, all tell in the composer's favour; and there is just that indefinable something which constitutes individuality. The song is excellent. The opening lines of the poem by Raffaele de Giorgio call for expressive strains, yet the slow, syncopated chords betray mental agitation, which fully reveals itself in the impassioned middle section. The chord in the third bar before the end of the song looks strange on paper, but anyone with knowledge of harmony could easily explain it.

Original Works for the Organ: Postlude in C Minor, by E. BECK-SLINN. London: Augener & Co.

THE first phrase of the opening theme in c minor is simply the descending scale, but by rhythm and harmony it assumes life and colour; and so, too, with the ascending scale which follows. The whole of the first section has a certain breadth and stateliness. A soft melodious theme in the key of the sub-median is next heard, and in its harmonization the chromatic element plays a large part. This section is cleverly expanded, and at some length, until the return of the principal theme. The subordinate one then follows in the clear major key of the tonic, and the movement ends with full and effective harmonies.

Romance for Violin and Piano, by COLERIDGE-TAYLOR, Op. 59. (Edition No. 11341; price, net, 1s. 6d.) London: Augener & Co.

THIS piece opens with a long-drawn-out melody, at first quiet, but gradually becoming more and more impassioned, until after a *ff largamente*, it ends quietly on the tonic chord of the opening key (E flat). A new and more animated theme in G minor follows, and this, too, is worked up to a climax, after which an effective return is made to the principal theme, now modified and supported by a fuller accompaniment. The music is very attractive, and not difficult. And the piece is short—the composer says what he has to say without any diffuseness.

Sérénade fantastique, for Violin and Piano, by GÉZA HORVÁTH, Op. 67. London: Augener & Co.

WE have here a dainty little piece which, if daintily rendered, is pretty sure to achieve success. It is so simple, so natural, that there is really little to say about it, except that it is very taking. The opening section (played by the way, *con sordino*) has a little semiquaver figure, which imparts a certain sparkle to an otherwise quiet theme. In the *contabile* middle major section a similar figure also makes its appearance.

Six Songs Without Words (Lieder ohne Worte), by F. MENDELSSOHN-BARTHOLDY; arranged for violoncello and piano by AUGUST NÖLCK (Edition No. 7711; price, net, 1s. 6d.). London: Augener & Co.

THE composer's Songs without Words were published in books, each containing six numbers; the six in the volume, or, rather, album, under notice are selected from various books; and it is quite evident that the thoughtful editor picked out those numbers the melody of which would be specially grateful to the player. And what could be more suitable to open with than the first of Mendelssohn's first book, with its smooth, flowing theme; it is here, and for evident reasons, transposed from the key of E to that of G. The other numbers are the dainty Venetian Gondola songs, one from the same book, the other from the second; the Duetto from the third book, and in this the pianoforte, in addition, of course, to the accompaniment, represents the soprano, the 'cello the tenor voice; the Volkslied in a minor; and the fresh Spring Song, although that title, however appropriate, did not emanate from the composer.

THE OPERA.

"UN BALLO IN MASCHERA" AND "SALOMÉ."

THE dictates of prominent singers at Covent Garden often result in the revival or the production of works that should have been left in their merited oblivion. During the last month there have been two instances of operas performed for the sake of singers. One was worth mounting; the other was not. At one time Verdi's "Un Ballo in Maschera" was most popular in London; but, until it was revived on the 29th of June, it had not been performed for close on fifteen years. Yet in many ways it is far superior to "Rigoletto," which recently has become one of the operas in the regular *répertoire*, owing to Mme. Melba. To her we also owe

the sickly "La Traviata." "Un Ballo in Maschera," however, was not mounted for Melba, but for Signor Caruso and Mdle. Selma Kurz. How ought one to criticise an opera—for its achievement or for its æsthetic place in the development of the art of music-drama? If the latter, the "Ballo" is far below "Otello," and, in some ways, below "Aida." It is interesting, in this respect, as a bridge-work from the early Verdi to the Verdi of "Otello" and "Falstaff." Amelia's long scena at the opening of the second act (according to Covent Garden) is clearly a precursor of the melodious declamatory style of the later operas. The following love duet is also far superior as music-drama to anything Verdi had hitherto written. And the manner of the laughing chorus at the end of the act foreshadows the manner of "Falstaff." There is also a use of the orchestra which is more modern in intention than anything in "Rigoletto." Indeed, the English horn accompaniment of Amelia's air would be traced to the third act of "Tristan" were it possible that Verdi could have known Wagner's work.

But, to tell the truth, I think the criticism that puts "Otello" and "Falstaff" at the very head of Verdi's achievements in opera is a curious form of pedantry. Æsthetically, such criticism is right. The later operas are certainly higher in form as music-drama, and as the work of an old man they are very wonderful, both for their intrinsic value and for their attempt to be in the movement. But any composer of clever brain can write an opera that is superior to "Otello" or "Falstaff" in its mere form. And if the æsthetic standard is to be set up, Gluck should be hailed as a greater composer than Mozart.

I must confess I had never seen "Un Ballo in Maschera" on the stage until it was mounted at Covent Garden last month, and the freshness of much of the music came as something of a surprise. True, there is too much of it, and the opera as a whole suffers from the invertebrate libretto. But what tunes the Verdi of that period could invent! Even the little introductions to the acts are full of inspiration! The work was well performed. Signor Caruso, as Riccardo, has the kind of music to sing which I fancy he loves. And, after all, is there not something to be said for the Italian type of melody? A modern musician brought up on Wagner finds it obvious and undramatic, but it is curious to note that the singers can make a greater emotional effect in Italian music than even a Ternina can make in Wagner's music-dramas. This is not due to the musical cheapness of the Italian vocal style of writing, but to the fact that the Italians have always placed a great importance on the voice, whereas Germans really have expressed themselves best in instrumental music. If we consider the matter impartially we must admit that the chief factor in Wagner's music-dramas is the orchestra. Even the drama itself is conditioned by it. To such an extent is this carried that we often find ourselves listening to his music-dramas as a symphonic poem for orchestra and voices. That may be a very high form of art—it certainly has produced some of the noblest pages in all music—but, all the same, the drama is thus separated from its human expression. In Italian opera, even in such an old-fashioned work as "Un Ballo in Maschera," one is sensible that the singers are the principal factors in the drama. The composers give their *dramatis personæ* full scope for the display of emotion. The musical expression is elastic. I do not see why music-drama of the future should not be a musical improvement on the Italian opera of to-day rather than an imitation of Wagner's methods. The Italians themselves will not be the nation to carry through this new form of opera. Puccini, for instance, the best of the modern Italian school, is too much given to cheap musical effects. In all Italian work there is this cheapness of workmanship—a curious flimsiness.

To return to the performance of "Un Ballo in Maschera," Signor Caruso made a great hit in the part of Riccardo, and Mdle. Kurz sang most charmingly as the Page, creating quite a *furor* in the song in the last act, "Saper vorreste." Signor Scotti, as usual, sang intelligently; the others were passable, but do not call for any special mention. Besides

this performance, we had the *rentrée* of Mme. Calvé in "Carmen." It is the usual thing to rave over everything that this gifted singer does, but year by year she is getting farther and farther away from the character of the heroine in Bizet's opera. Her liberties with tempo and rhythm have become bad art. It is difficult, I know, to draw a distinct line beyond which it is inartistic to go in respect of these liberties, but when a singer hastens and slackens tempo so that the conductor can hardly keep his forces together, and the individual members of the orchestra find a great difficulty in holding on to their notes, it is clear, beyond all aesthetic dispute, that the singer has attempted to do something that is outside the medium in which she is working, and to attempt that is bad art. Again all spontaneity has gone out of Mme. Calvé's Carmen, all character-drawing in the best sense of the word. She is no longer a cigarette girl, but a Roman empress, a Messalina. And all the while Mme. Calvé is acting to the audience. Every little bit of business is calculated from the *prima-donna's* point of view. She has to be the central figure. All these mannerisms would be pardonable if Mme. Calvé had the power of moving one. But, speaking for myself at least, I watch her poses with indifference, and the obvious liberties she takes with the music rob her singing of a natural charm. But I have no doubt that the artist herself is weary of the *rôle*, and can no longer think herself into it. Indeed, it was no doubt due to this feeling that she elected to appear in Massenet's "Salomé," which was produced on July 6th.

It seems a pity that the Syndicate, which had begun the season so artistically with the special Mozart and Wagner performances, should towards the end be the slaves of a singer's whim or, if that is not the case, should be carried away by the fact that Mme. Calvé had made a success in the part of Salomé in Paris. "Hérodiade" is not one of Massenet's best operas. In it he attempted something beyond his powers. It is a made-up piece of work on the model of a French grand opera. With the exception of the well-known "Il est doux" and "Vision fugitive," and a short scene between Herodias and Phanuel, which has some dramatic value, there is hardly a bar of inspiration in the whole of the score. Dull is the only verdict. Not even the sight of M. Dalmorès made up to resemble John the Baptist, nor the representation of a Jewish service taking place in Ethiopia (where ballets were evidently allowed in the temple), could awaken any interest in the opera. Nor has Mme. Calvé a really good part. Indeed, I was never so conscious of her limitations. Salomé as depicted in the opera is a kind of Mary Magdalene—a voluptuous nature awakened to higher things by her love for John the Baptist. Mme. Calvé tried hard to represent this, but to my eyes and ears she only succeeded in being a rather petulant *ingénue*. M. Dalmorès acted and sang with much fervour, but he could not change the sentimental music which Massenet has put into the mouth of the Prophet. The success of the performance was the King Moriamé of M. Renaud. It was a most picturesque and subtle piece of work. Mme. Kirkby Lunn was operatically impressive as Hesatoade (the Covent Garden version of Herodias), but she did not manage to give the part all the prominence it should have, both musically and dramatically. The opera was very well mounted as to scenery and dresses. The stage management left something to be desired.

So much has been written about the boldness of the Covent Garden Syndicate in presenting this biblical opera on the stage that I do not propose to go over the same ground again. All I need say is that the authorities have shown they have but a poor idea of the intelligence of their audiences. No books of words were to be bought in the theatre, so that it would be impossible for anyone not knowing French well to follow the alterations that had been made in order to satisfy the censor. Nor would it be possible to know how far the book had been altered in its references to John the Baptist. That was apparently the line of thought of the Royal Opera Syndicate. It was quite plain that the locale of the opera had been changed from Jerusalem to Ethiopia;

that John the Baptist had become a patriot and a radical dying to ease the shoulders of his countrymen of the yoke of the Romans. But the principal characters spoke of him as a prophet, and the stage management retained all the exaggerated respect which was natural towards a holy man, but was out of place towards a political hero. Naturally, too, the alteration made the drama lose much of its meaning, or, rather, it would have done so had the tenor who took the part acted it as a mere "Jean," the name in the Covent Garden version. But M. Dalmorès knew the traditions of the part, and he dressed it and acted it as if no alterations had been made to satisfy the censor of plays. I hardly think anything need be added to what I have already written of the music. The most noticeable features are the ingenious use Massenet has made of representative themes, and the attempt at a kind of symphonic accompaniment. Considering that the opera was written in 1881, the composer was certainly abreast of his time. But ingenuities of that kind will not make an opera interesting if it has not the breath of inspiration. Massenet's "Salomé" will certainly not find its way into the regular *répertoire*, and one can only regret the time and energy wasted on its production. As far as I can see, at the time of writing, the season will have but very little else to give us. With the exception of the promised production of "Les Contes d'Hoffmann," and the revival of "La Tosca," the Syndicate has already fulfilled all its promises. Massenet's opera and "Un Ballo in Maschera" have taken the place of the two operas not performed. The season ended in a blaze of triumph as far as brilliant casts were concerned, but, artistically, the feature has been the Wagner and Mozart performances under Dr. Richter. Next year, if all goes well, we are to have special representations of "The Ring."

E. A. BAUGHAN.

IN THE CONCERT ROOM.

THE first number on the programme of the 7th and last Philharmonic concert of 1904 was Mr. Edward German's "Rhapsody on March Themes," conducted by the composer. It is a bright and genial composition, in German's most pleasing vein, and very effectively scored. Kubelik was the soloist of the evening, and was heard in the solo part of Lalo's "Symphonie Espagnole," the workmanship of this interesting "concerto-symphony" being typically French in its brilliance and finish. The local colour of Spain, a country beloved of most French artists, is deftly dwelt upon and accentuated. It struck the listener, though, that Kubelik was perhaps more mindful of the technique of the work than of its inspiration. Mendelssohn's own arrangement of the scherzo from his octet was beautifully rendered under Dr. Cowen, and the last item of a programme of pleasantly reasonable dimensions was Schubert's symphony in c. A word of cordial thanks is due to Dr. Cowen for his able conducting throughout this season. In certain phases of music it would be difficult to surpass the excellence of his interpretations.

At the orchestral concert given by the students of the Royal Academy of Music at the Queen's Hall on June 24th only one new work was produced—namely, a concert overture by Mr. B. J. Dale. Had Wagner never lived, or at least never composed the "Meistersinger" overture, it is just possible that Mr. Dale's overture might also never have been written. Still, a young composer might naturally have a worse model for overture than Wagner. Another feature of this concert was the singing of Miss Caroline Hatchard, a young girl gifted with an exceptionally clear and high soprano voice, which she used to advantage in "Non paventer," from Mozart's "Magic Flute." Sir A. C. Mackenzie conducted.

A crowded audience was present at the second concert given by the London Symphony Orchestra, when the child violinist, von Vecsey, played the Mendelssohn Concerto, and also the one in D by Paganini. Granted that a child has the phenomenal power of coping with the delicate

and subtle technique of the Mendelssohn Concerto, it is, of all the great examples of concerto music, probably the most childlike and innocent in spirit, and therefore the easiest for a prodigy to interpret. Vecsey's tempo in the last movement was too fast and a bit unsteady. The orchestra had its work cut out to keep in with him. The perfection of rendering of that last movement depends surely, as Sauret, one of its finest exponents, remarks, not upon excessive rapidity, but upon an absolute equality and evenness of tone. The concert opened with the "Tannhäuser" overture, and the *pièce de résistance* in more senses than one was the Brahms symphony in *e* minor. There are many musicians who fall down and worship Brahms the symphonist; there are many others who stand up and scoff at him; and yet a third party considers that a Brahms symphony is exactly what a conductor chooses to make of it. There were doubtless disciples of each faction in plenty at the performance in question. Mr. Charles Williams—whose name is already known in connection with the musical activity of the Passmore Edwards settlement—conducted throughout in an exceedingly amiable and urbane fashion. In certain characteristics of extreme quietude this gentleman might very well be a third or fourth cousin-in-conductorship to Nikisch. The London Symphony Orchestra announces two series of concerts respectively during the autumn and winter of 1904-5. The lasting success of the enterprise will depend largely, one ventures to think, upon the discretion exercised in the choice of conductors.

The latest ebullition of the prodigy is Florizel von Reuter, a girlish, ethereal-looking child some twelve years of age, with a crop of golden curls. He has appeared here in the threefold capacity of violinist, composer, and conductor, the Queen's and St. James's Halls being his elected places of exhibition. He would not seem to have as extensive a *répertoire* as his junior, Vecsey, but his playing is refined, with a pure tone, and an adequate execution. His "Royal Symphony," produced at his orchestral concert, shows promise, but, on the whole, is an immature, scrappy kind of work. As to his conducting, one of the weeklies summed it up admirably as savouring more of "imitation than of inspiration." Abnormal, wonderful, marvellous, are the best adjectives to apply to these prodigy performances—one might also add, uncanny. No definite and satisfactory scientific explanation of this strange phenomenon, its causes, etc., has yet been vouchsafed. Apparently it is confined almost solely to the musical and mathematical arenas. To biologists and students of heredity the subject is one of intense interest. From the musical point of view it is to be hoped that the *insouciance* and daring of childhood enable these small performers to face modern audiences of from 2,000 to 3,000 persons without the feeling of nervous tension which their hearers, however, by no means always escape.

At Mr. Holländer's third and last orchestral concert at Kensington Town Hall on June 22nd the principal number was the conductor's "Roland" symphony, based upon the achievements of the national, if somewhat mythical, hero of France, Roland, and his famous sword, Durendal; at the same concert Hollman gave the first performance in England of Saint-Saëns's second cello concerto (Op. 119). One trusts that this excellent scheme of concerts is receiving sufficient encouragement to warrant its continuance. Amongst the most important concerts given by pianists of late was that of Miss Winifred Christie, a distinguished pupil of the Royal Academy of Music. This clever young pianist is evidently full of high ambitions. At her concert with orchestra at St. James's Hall she was heard in Beethoven's concerto in *a*, Tschalkowsky's concerto in *a* flat minor, and Liszt's Hungarian Fantasia. She had at her disposition a good orchestra, well conducted by Dr. Cowen, and was further assisted by Miss Muriel Foster, who sang Rossi's "Ah Rendimi" and three of Elgar's beautiful and expressive "Sea Pictures." Another young pianist possessed of temperament and imagination is Miss Vera Margolies, who gave a recital at St. James's Hall on the 21st; she was more

successful though with Chopin than with either Scarlatti or Beethoven, and her group of works by contemporary composers, including Liádov, Moszkowski, H. Farjeon, Felix Blumenfeld, and Glazounòv, was played with unusual *abandon* and verve. At Madame Suzanne Rée's third pianoforte recital duets for two pianos were the order of the day; the concert-giver was ably assisted by M. Louis Rée. Music for two pianos is so delightfully effective, and there exist so many fine modern works of this nature, that two-piano programmes deserve to be encouraged. Madame Roger-Miclos, who has not been heard in London for a long period, has been giving some recitals here once more; her style is thoroughly French—bright, charming, vivacious. Schumann's "Etudes Symphoniques" were not calculated to reveal her best qualities, but at one of her concerts she quite fascinated one by her delicate, naïve treatment of Haydn's "Ariette variée;" and a gavotte by a composer named Brink, as well as a little piece by Borodin, both being beautifully played. The return of the Danish pianist, Miss Johanne Stockmarr, after an absence of some four years, was also heartily welcomed. Her recital at St. James's Hall on June 28th was honoured by the presence of the Queen. Miss Stockmarr has a sound technique and a full, round tone, but she is rather wanting in emotion and tenderness. Noteworthy modern compositions on her programme were Saint-Saëns's "Valse Etude," Sinding's "Caprice in *e*," and Sapellnikoff's "Elftanz;" a group of songs by Brahms and Richard Strauss was contributed by Dr. Lierhammer, who sang in his well-known manner. Amongst the violinists Kocian has given another very enjoyable recital; Karcaj, a Hungarian of the "concert room" gipsy type, has been heard on several occasions, and so has that very excellent player, Mr. Premyslav. Kubelik's recital at St. James's Hall on the afternoon of the 25th June attracted a very large audience. Accompanied by Herr Backhaus, he gave a spirited and intelligent reading of the violin and piano sonata (Op. 75) by Saint-Saëns; and a series of Bohemian dances by A. Randegger, jun., was received with a great deal of pleasure and interest.

What has happily become an annual function is the Scandinavian concert of the Swedish violinist, Frederik Frederiksen. It took place this year on July 7th, at the Salle Erard, and included a first performance in England of the sonata (Op. 19) for violin and piano by the gifted Swedish composer, Wilhelm Stenhammar. The whole work is instinct with national colour and feeling, but especially beautiful is the plaintive slow movement, evidently built upon a folk-song basis. The sonata was extremely well played by Mr. Frederiksen and his compatriot, Mr. Alfred Roth. The quaint and deliciously fresh suite for violin and piano of Peterson-Berger was also given, and a number of songs by Sinding, Grieg, Sjögren, Halvorsen, Alnaes, and Paulus were sung in the original text by Fröken Salicath with considerable dramatic expression and a genuine Scandinavian intonation. This interesting concert, one is sorry to say, was but poorly attended. One cannot help suggesting that it would command a far better audience if given in the autumn or early spring, rather than in the rush of the London season. The merits of the performers, and of the works brought forward each year, are manifold. Amongst vocal recitals, the concerts given by Miss Antonia Trebelli-Dolores have been remarkable not only for the singer's fine musicianship and individuality of interpretation, but also for the unconventional and wide range of her programmes; one name of gracious memory, now not often heard, noticeable on her list of composers was that of Sterndale Bennett. Miss Ada Thomas and Mr. Gervase Elwes gave a pianoforte and song recital at the Bechstein Hall on June 23rd, at which the pianist, amongst other things, played a delightful little trifle called "Pierrot" by Cyril Scott; another entitled "Spring," by Clement Harris; a gavotte and musette by Francesco Berger; the Lockruf and Wiegand of Grieg; and a Humoreske of Tschalkowsky. Mr. Gervase Elwes has already taken rank as one of our foremost singers of serious purpose and high aims. It would be difficult to

praise too generously his artistic conception and beauty of phrasing in a number of songs by Cornelius, César Franck, Debussy, Arthur Somervell, and others. Especially poetic were his renderings of "Now sleeps the crimson petal," by Roger Quilter; of "The Wind on the Wold," a beautiful lyric by Ernest Walker; and of some very artistic French and Scotch songs by Amherst Webber and Irène Wieniawska. The fact that the modern songs at this concert were most of them accompanied by their respective composers served to still more enhance its unusual interest. On June 25th, Hans Giessen, first tenor of the Dresden opera, gave a recital at the Bechstein Hall. Some half-dozen songs by Richard Strauss, including the "Mädchenblumen" cycle of twenty-two dedicated to Giessen himself, were a conspicuous feature on a programme delivered with a highly dramatic, albeit a purely German, method of interpretation. At Miss Rosa Olitzka's vocal recital—also given in June—one had only time to hear a fascinating little song by Arthur Hervey, "Das alte Lied." The remembrance of Camilla Landi's superb singing at her second recital on July 8th will not easily be obliterated, and for its intrinsic musical merits her programme was far better chosen than that of her first concert. Very fine was her group of Beethoven songs—amongst them "Adelaide," not often sung by a woman; mention must also be made of her very characteristic rendering of "L'heure du pourpre," by Augusta Holmès, and of two old Breton songs, "Ma douce Annette," and "L'Angelus," given with an exquisite simplicity and grace.

At a private concert recently given by Mr. Landon Ronald, some fifteen of his songs were sung by different artists; a new set of "Four Songs of the Hills" being interpreted with wonderful sympathy and charm by Miss Muriel Foster. Mr. Donald Tovey, at his chamber concert at the Æolian Hall, June 22nd, produced a sonata of his own in *r* for 'cello and piano, to which no opus number was attached, but which appealed to the listener by reason of emotional and imaginative qualities not always appreciable in Mr. Tovey's compositions, scholarly and intellectual though they be. The 'cello part, played by Mr. Percy Such, was at times slightly overweighted by the piano. The *locale* of the chamber concert given by the London Trio on June 24th happening to be a picture gallery, the audience apparently assembled chiefly for purposes of conversation. One could therefore only hear Tchaikowsky's great Trio in a minor with some difficulty, but the excellent notes on this work contained in the programme could be read with profit. They were up to date and accurate, which cannot always be said of critical remarks, upon Russian composers. The vocalist of the afternoon, Miss Florence Etlinger, sang, amongst other numbers, four songs by the gifted Oxford musician, Mr. Hadow. Miss Nellie Chaplin's entertainment of ancient dances in the small theatre of the Albert Hall on the afternoon of July 6th was well worth witnessing, as illustrative of the original basis of many modern musical forms. Examples were played, danced, and in some cases sung, of the Pavane, Allemande, Courante, Sarabande, Galliarde, Tarantella, Hornpipe, Lochaber Sword Dance, Irish Jig, and the Spanish Yota. It was a pity though that the lesser known Norwegian Slat and Halling, the Russian Trepak and Rohaskaja, the Polish Krakowiak, Mazourka, and Polonaise, were not introduced. These dances are all of very ancient origin, and during the last seventy or eighty years have played extremely important rôles in the evolution of the art music of their respective countries. The forthcoming concerts of the London Symphony Orchestra have been touched upon. The Queen's Hall Promenade Concerts will be resumed on August 6th, lasting till October 21st. The newly-constituted orchestra will, of course, be under the conductorship of Mr. Wood, and a very long list of soloists of every category is announced. The Broadwood concerts begin again in November, extending to April. The usual policy at these concerts of encouraging English artists will be adhered to, but amongst foreign engagements are those of Camilla Landi, the Bohemian String Quartet, and the Moscow Trio.

REVISOR.

Musical Notes.

LONDON.

NATIONAL ENGLISH OPERA AT DRURY LANE.—On July 23rd Mr. Charles Manners concluded his season of nine weeks. His desire is to establish English opera permanently in the metropolis, and no doubt he has many well-wishers. He has paid a good deal of attention to works by British composers, but Balfe's "Bohemian Girl" and Wallace's "Maritana," although they may please some who can recall olden days, are not attractive enough at the present day—at any rate, not for London. Their form is old-fashioned, and in comparison with Wagner and other modern composers their instrumentation sounds uncommonly thin. Of foreign works, Donizetti's "Daughter of the Regiment," Flotow's "Martha," and Verdi's "Trovatore" also failed to secure favour. The revival of Halévy's "The Jewess" was interesting, but the music, though clever, belongs too much to the past. Among praiseworthy revivals may be mentioned Ambrose Thomas's "Mignon" and Wagner's "Flying Dutchman"; the music of the former is very charming, while that of the latter was especially welcome, seeing that it is many seasons since the work was last given at Covent Garden. Wagner was also represented by his "Tannhäuser" and "Lohengrin," and the performances of these operas were among the most successful of the season.

Among the principal artists who have appeared, in addition to Madame Fanny Moody, who throughout has shown ability of no mean order, and Mr. Manners, may be specially mentioned Madame Ella Russell, Madame de Vere, and Messrs. Joseph O'Mara, John Child, and the veteran William Ludwig. The fresh, intelligent singing of the chorus was one of the most notable features of the season. A word must be said in praise of the hard-worked conductor, Herr Eckhold, who throughout has displayed tact and intelligence. The half-hour's chat on the opera given by Mr. Foxton Ferguson before the performance was interesting, though such a thing is perhaps more suitable for the provinces, especially in small towns.

COLLEGES.—The twenty-first annual general meeting of the Corporation of the Royal College of Music was held at Marlborough House on the 18th of last month, the Prince of Wales, president, who acted as chairman, congratulating directors and professors on the prosperous state of the institution. The Prince also presented gold medals to Ellen Boyd and to James Friskin, for pianoforte playing, and one to Vera Warwick Evans, as the most generally deserving pupil of the year; also a silver medal to Ethel M. Brigstock.—The inauguration by his Royal Highness Prince Christian of the new home of the Royal College of Organists at Kensington Gore (the old National Training College) took place on Tuesday, July 5th.—Royal Academy of Music. Of the prizes presented by Madame Melba, the principal were the Walter Macfarren Gold Medals to Winifred Christie and Hubert C. V. Gascoigne; the Parepa-Rosa and Gilbert H. Betjemann Gold Medals to Ida Kahn; the Charles Lucas Silver Medal to Arnold E. T. Bax; and the medals of the Society for the Encouragement of the Fine Arts to Ethel M. Lister and Ivy L. St. Aubyn Angove. Madame Melba has graciously offered prizes to the soprano and contralto students of the Academy who most distinguish themselves in the singing of English ballads.—During September and October the following scholarships will be competed for: the Baume (Manx), the Ross, and the Ada Lewis, giving three years' instruction, the Erard Centenary Pianoforte, the gift of Daniel Meyer Sainton for violin playing. There will also be competitions for the Wessely and Stainer exhibitions, the former (£25) for violin, the latter (£20) for organ playing.

Cardiff.—The Triennial Musical Festival will take place Sept. 21-24. The novelties announced are:—A Welsh Rhapsody by Mr. E. German; an Orchestral Tone Poem, "In the East," by Mr. A. Hervey; "The Victory of St. Garmen," by Mr. Harry Evans; and the Choral Ballad, "John Gilpin," by Dr. F. H. Cowen, the conductor of the Festival.

FOREIGN.

Berlin.—The Haydn-Mozart-Beethoven monument, designed and executed by Professor Siemering, has been placed at the goldfish pond in the Tiergarten. It is of marble, and is placed on a *plateau* of grey granite. In front, and on each side, on a pedestal in front of a niche, stands one of the three tone-poets. On that of Haydn is figured a dancing country maiden, the niche being adorned with gilded branches and cornflowers; on that for Mozart is to be seen a young woman carrying a basket on her head, and scattering flowers, roses forming the ornaments of the niche; while that for Beethoven represents a Titan springing from rock to rock, the niche being surrounded by thistles.—The praiseworthy attempt of the "Zentralstelle" to provide music for the workmen of this city has, we are glad to say, proved a great success. Sixty-seven winter concerts have been given during the last ten years, and the total attendance has been 135,248. Bach's "Matthew" Passion was performed six, and Haydn's "Seasons" seven times. The concerts given by the great male choral societies of Berlin seem to have been most appreciated, and next to these, the concerts given by distinguished artists such as Joachim, Frau Lilli Lehmann, or Frau Emilie Herzog. In spite of the good attendance, the result of the ten years shows a deficit; but the expenses have been heavy, and the admission price is only 40 pfennigs. The 31 oratorio concerts showed a deficit of 10,000 marks, on the other hand, the solo concerts a surplus of 2,000 marks.—The Stern Conservatorium, the oldest institution of the kind in this city, concluded its school-year 1903-4 with a competition among the best pupils of the pianoforte, violin, and singing classes for the Gustav Holländer medals founded on the occasion of the fifty-years' jubilee of the Conservatorium. Frä. Manga Neufeld, Petrescu Woiku, and Frä. Grete Steffens were the respective winners. During the year just elapsed the number of scholars was 974. The teaching staff consists of 96 ladies and gentlemen.—Professor Gernsheim retires from the direction of the Stern Vocal Society on October 1st, but the report that the society is about to be dissolved is not correct. On the contrary, a commission has been formed to elect a new conductor.—The novelties for the forthcoming season of the Philharmonic concerts under the direction of Nikisch are Georg Schumann's "Variations and Double Fugue on a merry theme"; "Die Insel der Kirche" (second part of "Aus Odysseus' Fahrten"), by Ernst Boehe; "Istar," symphonic variations by Vincent d'Indy; and Strauss's Serenade for wind instruments, and "Sinfonia Domestica."

Cologne.—The third summer symphony concert of the Gürzenich orchestra was devoted to Brahms: the tragic overture, the symphony in *r*, the violin concerto, and songs. The fourth was devoted to Schubert and Mendelssohn; of the former was given the great symphony in *c*; of the latter, the "Hebrides" and "Midsummer Night's Dream" overtures, the second being not only one of the composer's freshest, most characteristic works, but specially appropriate at this season of the year.

Frankfort-on-Main.—Professor Julius Stockhausen, the eminent teacher of singing, will resign the directorship of his vocal school on September 1st. In 1878 he was appointed professor of singing at the Hoch Conservatorium, but withdrew in 1879, and established the school in question. Edmund Parlow and Theodor Gerold, long connected with the institution, will now become joint directors.

Munich.—Next season will be given here Weingartner's "Orestie," Richard Strauss's "Feuersnot," F. Klose's "Frau Ilsebil," Reznicek's "Till Eulenspiegel," and Saint-Saëns' "Samson und Dalila." Of old works will be performed Gluck's two "Iphigenias," Marschner's "Hans Heiling," Cherubini's "Der Wasserträger," Weber's "Freischütz" (in the Residenz theatre), Auber's "Teufels Anteil" (*La part du diable*), and "Der schwarze Domino" (*Le domino noir*, and Rossini's "Der Barbier von Sevilla."

Vienna.—Gabriel Dupont's opera, "La Cabrera," to which was unanimously awarded the Sonzogno prize, will be heard during the coming season at the Imperial Opera House, and this will constitute the first performance of the work in German.—A few years ago there was a scheme for uniting the Carltheater and the Theater an der Wien so far as financial management was concerned, while reserving to each of the artistic directors complete independence. Leopold Müller, director of the former theatre, was, however, totally opposed to the scheme; now he has not only resigned, but will become director of a third theatre. This city will therefore be well supplied with pieces of a light kind. Two cycles of Symphony Concerts will be performed during the coming season by the Concert Society. Standard works from Bach to Tchaikowsky will be given, also others by contemporary composers by Oscar Boehe, Goldmark, Sieg. v. Hausegger, Gustav Mahler, Hanz Pfitzner, Max Schillings, and Richard Strauss.

Hirtensfeld (Styria).—Johann Josef Fux was the greatest authority on counterpoint of his day. His famous "Gradus ad Parnassum" was the work from which Mozart and Haydn derived the knowledge which they put to such good account, and which the latter used when giving lessons to Beethoven. Times change, and other theorists now rule the musical world. It is, however, interesting to note that the pupils of the Styrian Musical Society have caused a tablet to be erected over the birth house, bearing the simple inscription: "In this house Johann Josef Fux was born in 1660. Died as Court Capellmeister at Vienna, February 13th, 1741."

Bologna.—The Liceo Musicale was established in this city in 1804, and the hundredth anniversary of that event will be duly celebrated on November 30th. First of all an exhibition will be held of all that is most precious in the library of the Liceo. With regard to musical performances, one concert will be devoted to pupils and professors both of the past and of the present; there will be a gala performance at the municipal theatre at which will be played music by Rossini, Donizetti, Morlacchi, who were all pupils of the institution, and Mozart, who in 1771 was elected "maestro di capella" by the Accademia Filarmonica; while on the third day choral sacred music will be given in the church of St. Francesco. The music will be under the direction of Signor Toscanini.

Parma.—On June 22nd, 23rd, and 24th the Conservatorio of this city celebrated the three hundredth anniversary of the death of the illustrious organist Claudio Merulo, who died at Parma on May 4th, 1604. At the age of twenty-four he was appointed organist of St. Marc's, Venice, but later on he went to Parma and became organist of *La Steccata*. In that church was performed on June 22nd his mass à 8 under the direction of Amilcare Zanella, and an organ concerto by Ranella, the Milan Cathedral organist. On the following day at the Reinach theatre an orchestral and vocal concert was given, with Zanella as conductor. On the 24th an organ recital was held in another church by the organ students of the Conservatorio, and, finally, a lecture was delivered by Professor Guido Gasparini on the life and works of Claudio Merulo.

OBITUARY.

FRANZISKA VON BOCKLET, pianist and violinist (widow of Carl Maria von B., who died in 1881, and who was the admirer and friend of Schubert); aged 83.—LADISLAS KRISPIN, composer and professor; died at Paris, aged 84.—DR. WILLIAM HENRY LONGHURST, organist for many years at Canterbury Cathedral; aged 85.—FRANK L. MOIN, song composer; aged 53.—EUGÈNE NOLLET, formerly harpist at the Paris opera; aged 75.—GIULIA WARWICK, soprano vocalist, pupil of Garcia, and formerly a member of the Carl Rosa Company.—PROFESSOR WILHELM WURM, performer on the cornet-à-piston, teacher at the Imperial Russian Conservatoire; aged 78.—DR. CHARLES GARLAND VERRINDER, organist of the West London Synagogue.

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